

SCHOOL ARTS

CHILD ART •



60 CENTS

APRIL 1953



A Stimulating Folder titled CLAY PLAY is offered to you at no cost through the courtesy of Pemco Corporation, Baltimore, Maryland.

Written by Julia Hamlin Duncan, Sculpture and Ceramics Instructor, Peoples' Art Center, Museum of Modern Art, New York City, it gives much helpful information about clay, glazes, firing ceramics, and tools and equipment; as well as being an inspiring source of ways to use clay as a satisfying medium of expression—for all the family.

The folder is directed to parents and those interested in group activities. But for the art teacher in the grades it offers much of interest and value that will help her in teaching the use of clay in her classes. Perhaps you have been wondering how to encourage your pupils to make original shapes by the slab or coil method—about original techniques for decorating articles—how to make large forms—methods of firing ceramics, etc. This folder answers these and many more questions—from the point of view of the teacher—and, most important, is presented in a way that encourages each to do original work, and have fun in the doing.

The following headings in the folder give you an idea of the scope of the material: 1. How Early May a Child Use Clay and Benefit from the Experience? 2. How Can Other Members of the Family Begin? 3. How Much Space and What Tools Are Needed for Clay Work? 4. How Do You Prepare the Clay? 5. What Pottery Object Should We Try to Make First? How Do We Go About It? 6. Now That We Have the Feel of Clay, What Might We Try Next? 7. How Do We Go About Making Larger Forms? 8. How Can We Decorate the Surface of the Objects We Make? 9. How Do We Decide When a Piece of Pottery or Sculpture Is Finished? What Do We Need to Know About Kilns? 10. We Have Heard That There Is Clay That Can Be Fired in a Kitchen Oven. What Is It, and Is It Worth Trying? 11. What About Glazing? 12. We Need More Information. Where Can We Get It? 13. How Do We Take Care of Our Materials and Tools?

For your free copy, simply send your name and address to Family Circle Editor, SCHOOL ARTS Magazine, 133 Printers Building, Worcester 8, Mass. and ask for a copy of CLAY PLAY—before April 30, please.

A New Annual Magazine titled McCALL'S CHILDREN'S ANNUAL has just been released by the publisher, McCall Corp. of New York City.

The 160-page magazine, size 11 by 14 inches, covers an extensive range of arts and crafts proj-

ects for children to undertake either by themselves or in cooperation with their parents, teachers, camp supervisors, or club leaders. These include making puppets, mobiles, musical instruments, costumes, scenery, rope sculpture, wood and wire working, finger painting, drawing, and other activities.

Miss Helen Parkhurst, educator, author, commentator, and one of the principal speakers at the N.A.E.A. Convention in St. Louis this year, has written an introductory article which reflects the high purpose and sound art philosophy underlying the editorial approach of the magazine. A quotation from her article will illustrate this point: "Those children who are given plenty of time to try out new things, unhampered by over-direction, are found to be appreciably more resourceful than those who have been denied such opportunities. Children frequently learn more from their own mistakes than from adult-controlled successes. The child who merely follows a parent's directions is never quite sure of his ability to do without his parent."

There is also a project article by another art education leader, Marion Quin Dix, Vice-president of N.A.E.A. and Supervisor of Art Education, Elizabeth, N. J. Her article is titled, LET'S PLAY MAKE-BELIEVE—COSTUMES AND SCENERY. In addition, there is an excellent article by Victoria Bedford Betts, Art Consultant for Binney & Smith Co. It is called MASK MAKING—EASY AS A-B-C, and gives you a great deal of material on making a variety of interesting and useful masks. You will also be delighted with the colorful and intriguing mobiles described and illustrated by Nora Zweybruck, Instructor, Prang Studio of American Crayon Co., in her article, HOW TO MAKE MOBILES. It gives you ideas on all sorts of materials to use as well as suggestions for making original and interesting pieces. TRY CLAY FOR FAMILY FUN by Elizabeth Cowan gives you a rich store of ideas and suggestions for using clay as a satisfying medium for all the family. The basic clay shapes shown on the pages "come to life" as gay and colorful pieces of ceramics under the expert guidance of Miss Cowan.

These are a few of the articles in only one section of this first issue of McCALL'S CHILDREN'S ANNUAL. Other sections cover interesting and practical activities that can be shared with parents or as class projects—an outdoor carnival, ten suggestions for parties, indoor and outdoor gardening, and reading. One section deals with furniture and toys for children, and another suggests decorating ideas for a child's room. Simple knitting, sewing, crocheting, and embroidering are included, and many, many other projects suitable for school and home.

Perhaps you will be interested in some sections or subjects more than others. But for variety, color and a source for material of constructive interest to children we are confident you will find this new magazine of great and lasting value.

HOW TO OBTAIN A COPY OF McCALL'S CHILDREN'S ANNUAL

There will be copies available at the SCHOOL ARTS booth at the N.A.E.A. Convention in St. Louis from April 8-11. Price, \$1.00 per copy. For those ordering by mail, simply send \$1.00 to Family Circle Editor, SCHOOL ARTS Magazine, 133 Printers Building, Worcester 8, Mass. and ask for McCALL'S CHILDREN'S ANNUAL. We'll send that a copy is sent to you. But please order before May 31.

SCHOOL ARTS MAGAZINE published every month except July and August. Publication office, The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879.

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

The Appointment of Mrs. Corinne M. Murphy as Arts and Crafts Adviser on the national staff of the Girl Scouts of the U.S.A. has been announced by Miss Dorothy Stratton, National Executive Director.

A specialist in the field, Mrs. Murphy will direct the development of the arts and crafts program for the organization. Before joining the Girl Scout staff she was for two years a member of the faculty of Syracuse University as an instructor in applied arts in the College of Home Economics. Mrs. Murphy had also worked as a Television Information Specialist in the Office of Information of the U. S. Department of Agriculture, Washington, D. C.

Five Escorted Student Tours of Europe are announced by American Express. Ranging in duration from 49 to 65 days, the tours are planned to provide the most to be seen at a minimum price, on an unhurried time schedule.

Transatlantic crossings are included in the tour rates, and will be made on the Italian Line's "Vulcania," "Saturnia," and "Andrea Doria." Crossings may also be arranged by plane. The tours will depart from New York on June 3, June 19, July 7, July 21, and July 25, debarking at Naples. For complete details, including accommodations and prices, see your travel agent or the American Express Company.

Friends and Former Students of Eugenia M. Oole will be interested to learn that she has been granted her Ed.D. degree by Teachers College, Columbia University. Miss Oole is Professor of Art at the State Teachers College, Mankato, Minnesota.

The University of Oslo has announced that the seventh session of its summer school for American students will be held from June 27 to August 8, 1953. At the same time, the University's Institute for English-speaking Teachers will hold its third session.

In the past six years, a total of about 1,100 Americans have attended the summer school and the Teachers Institute, whose main purpose is to acquaint foreign students with Norwegian life and culture.

American students applying for admission to the 1953 session should have completed at least their freshman year in college by the end of next June. In the case of teachers, the main requirement is proof of a good professional record. For catalog and application blank, write to: Oslo Summer School Admissions Office, care of St. Olaf College, Northfield, Minnesota.

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ITEMS of INTEREST



A Suggested Minimum List of art materials for all grades—kindergarten through high school is available to you without charge through the courtesy of Binney & Smith Company. The material is compiled in a 4-page, 8 1/2" by 11-inch folder, and reflects the many hours of research and study which went into its preparation. The quantities and items suggested may not fit your situation exactly, but as a guide it offers a great deal of helpful information.

The lists of art materials and quantities are divided into three groups: kindergarten, 1st, 2nd and 3rd grades, 30 pupils per class, for a period of nine months, grades 4, 5, and 6 for 30 pupils per class for nine months, and a suggested list for a beginning art course at the secondary level for a class of 24 pupils for one year.

The front and back covers of the folder illustrate and describe the complete line of art materials offered by Binney & Smith Company—helpful to you in visualizing the items suggested on the inside of the folder.

For your free copy of this helpful folder, simply write Binney & Smith Co., Dept. SA, 41 East 42nd St., New York 17, N.Y., and ask for the folder on List of Art Materials for all grades—Kindergarten through High School.

Designed by You in Silver, a booklet just released by Handy & Harman, presents the stimulating method used by artist-teacher Pearl S. Shecter in guiding her students in translating the elements of good design into sterling silver jewelry. It is recommended to art teachers as an introduction to jewelry making classes and for use in general art and design courses where students have an opportunity to explore a variety of materials as mediums of art expression. Complimentary copies are available from Craft Service Department, Handy & Harman, 82 Fulton St., New York 38, N.Y.

EHL Studios, Inc. has recently published a catalog and price list which tells about their product Ceramite, made by a special formula developed by Charles Ehl. The booklet shows with well-written text and illustration how Ceramite is used in various kinds of ceramic work—modeling, throwing, casting and firing. It also lists, illustrates and prices the complete line of glazes, clays, slips, moulds, ovens, modeling tools, brushes, potters' wheels and other supplies and equipment offered by EHL Studios.

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(Continued on page 4-a)

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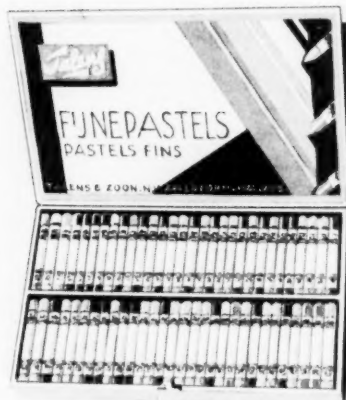


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(Continued from page 2-a)



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The **American Art Clay Co.** offers you a free copy of a booklet called **MODELING WITH PERMOPLAST AND AMACO CRAFT CLAYS**. Illustrations and text give different methods for using the materials and show progressive stages of making a variety of interesting shapes—animals, figurines, fruits and vegetables, flowers, buildings, masks, relief maps, tiles, etc. Many of the interesting projects have been worked out by teachers; so the basic ideas may easily be adapted to different grade levels with equally stimulating results. The booklet covers the use of such Amaco products as Permoplast, Mexican Pottery Clay, Marblex, Clay Flour and Moist Clay, Carving Clay, and Gesso Clay. And offers methods for Simple Modeling, Coil Building and Slab Method.

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(Continued on page 14-a)

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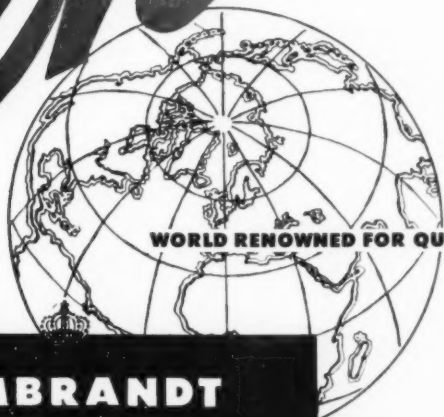
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BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 134 Printers Building, Worcester 8, Mass.

How to Be an Artist by Simon Lissim. Wilfred Funk, Inc., New York City. 212 pages. Size, 6 by 9 1/4 inches. Price, \$3.95.

This book has been written to encourage the beginner or amateur wishing to express himself creatively.

By exploring basic techniques, by discussing what everyone should know before attempting the arts, the author urges the reader to experiment creatively. With sympathetic understanding, he explores the rudiments of composition and design, the size of paintings, and the available portfolios of materials. It also tells what equipment and materials are needed, how to organize work, how to plan for indoor and outdoor sketching or painting, the fundamentals of a stimulating and satisfying profession or avocation.

Creative Dramatics for Children by Frances Durland. The Antioch Press, Yellow Springs, Ohio. 182 pages. Size, 5 1/4 by 7 3/4 inches. Price, \$1.50 paper binding.

This book is a helpful manual for teachers and others working with children. It presents a clear, concise, and interesting method of working with the subject. And also emphasizes the thought that all creative teaching has as its ultimate objective the development of artistic quality, character and personality of the child. The author is far from a stranger to her subject, this book being a thoughtful result of 10 years experience in creative teaching and living—with dramatics as the medium of expression.

The teacher, asked to conduct work in creative dramatics will find this practical manual of real help and encouragement.

Indian Silversmithing by W. Ben Hunt. Bruce Publishing Co., Milwaukee, Wisconsin. 160 pages. Size, 7 by 10 1/2 inches. Price, \$4.75.

A noted American Indian authority describes the making of jewelry as done by the Southwest Indians. Silver and turquoise ornaments in the traditional manner are shown in easy-to-follow directions and also more modern adaptations such as wrist watch bands. Mr. Hunt gives complete details on tools, techniques, and materials as used by the Navaho and Pueblo Indians as well as many examples of typical Indian designs. Drawings and photographs profusely illustrate this book.

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Announcement of a New Editor for **SCHOOL ARTS**

D. KENNETH WINEBRENNER

Professor of Art

State University College for Teachers

Buffalo, New York

As Publisher I seldom have the opportunity of writing to you—the subscribers to SCHOOL ARTS. But as we start a new and vital chapter in the long history of the magazine I should like to tell you something about the man who will edit SCHOOL ARTS for you, starting with the issue of September 1953.

Dr. Winebrenner is exceptionally well qualified by training, experience, creative and writing ability, and philosophy toward art to do the sort of editorial job you expect from us.

You will be interested in Dr. Winebrenner's educational background. I think you will find it the kind of training that fits him particularly well for the work ahead. He attended Carnegie Institute of Technology, State Teachers College at Edinboro, Pennsylvania and received his B.S. degree in Art Education from State Teachers College, Indiana, Pennsylvania. To this he has added M.A. and Ed.D. from Teachers College, Columbia University.

The wealth of firsthand teaching experience Dr. Winebrenner brings to SCHOOL ARTS editorial pages includes every level—from first grade through graduate work. He has taught classes in painting, crafts, and teaching methods, special courses for students and teachers of the elementary grades, industrial arts, and has supervised practice teaching in art. In addition, he taught in the public schools of Pennsylvania, and has been guest instructor several times at Teachers College, Columbia.

An accomplished craftsman in jewelry making and ceramics, Dr. Winebrenner has also received honors for his skill with the brush. He is an exhibiting member of the Buffalo Society of Artists, and a member of two professional honor societies. Those of you who have read Dr. Winebrenner's articles and reports need no further introduction to his rare ability for organizing thoughts and presenting them in clear, concise language. In addition, for sixteen years, as national president and editor, he guided his college fraternity magazine, Sigma Tau Gamma. He is also author of a new book, **JEWELRY MAKING AS AN ART EXPRESSION**, published recently by International Textbook Co. Supplementing his writing has been Dr. Winebrenner's keen interest in television. During the past year he has organized fifty-one television programs on art and creative activities, presented over **WBEN-TV** of Buffalo. He was also chairman of a recent four-day seminar on Television in Art Education, sponsored by the Committee on Art Education.

From his rich store of experience in teaching, practicing, writing, and discussing art and art education, from many points of view and using a variety of media, Dr. Winebrenner brings to SCHOOL ARTS a seasoned, objective art philosophy which is best expressed in his own words: "There is an urgent need for more and

better art experiences for all, based on sound, progressive educational philosophy; . . . and the job of helping people be creative individuals is about the most important task of the teacher." In addition, he is an active and willing worker in professional organizations; all of which are working toward the same objectives. For many years he has been a member of the National Art Education Association, Eastern Arts Association and the Committee on Art Education, sponsored by the Museum of Modern Art.

In assuming the responsibility of editorial guidance for the magazine Dr. Winebrenner said, "I accept the editorship of SCHOOL ARTS in all humility, aware that the importance of the position and the potentialities of the magazine in serving art education far transcend the abilities of any one person. We will need the active support and cooperation of teachers and art educators throughout the United States and Canada, both in submitting material for publication and in making constructive suggestions, if the magazine is to best serve the purpose to which it is dedicated. I have complete confidence that this support will be given."

As editor, Dr. Winebrenner will continue his active teaching career at Buffalo and will maintain editorial headquarters at his home, 400 Woodland Drive, where he lives with his wife and two sons in a home of his own design.

No mention of the editorship would be complete without whole-hearted tribute to your retiring editor, Esther deLemos Morton. The demands on the time of an editor are many and varied, and the responsibility is great. The same is true of a mother of a growing family. Mrs. Morton, faced with this situation, lays aside the editorship after the June 1953 issue to devote more time to her family responsibilities; but her keen interest in the activities and progress of art education will continue. Mrs. Morton has many ideas on various phases of design and research she plans to develop in her studio after the press of meeting deadlines has subsided. Words can only express in part our lasting appreciation for the tireless thought, time, effort and unique skill she has given so eagerly to make SCHOOL ARTS an inspiring symbol of creative art teaching—for all.

Warren J. Davis
Publisher

SCHOOL ARTS MAGAZINE, WORCESTER, MASSACHUSETTS

School Arts, April 1953

SCHOOL ARTS

THE ART EDUCATION MAGAZINE



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CHILD ART

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Microfilm copies of SCHOOL ARTS are available through
University Microfilm, 313 N. First St., Ann Arbor, Michigan



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SUBSCRIPTION RATES

United States, \$5.00 a year.
Foreign, \$6.00. In Canada, \$5.00
through Subscription Representative.
Wm. Dawson Subscription
Service Limited, 587 Mount
Pleasant Road, Toronto 12, Ont.,
Canada.

Orders for subscriptions to
School Arts Magazine and other
material published by us should be
sent to School Arts, Printers Build-
ing, Worcester 8, Massachusetts.

Copies of back issues one year
old or more, when available . . .
75 cents each.

CONTRIBUTORS'
INFORMATION

Communications concerning
material for publication in School
Arts should be addressed to
D. Kenneth Winebrenner, Editor,
400 Woodland Drive, Buffalo 23,
New York. Manuscript and illu-
strations submitted at owner's risk.
The publishers take every pre-
caution to safeguard all material
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The School Arts Magazine is a
monthly periodical published ten
times a year, September to June,
by The Davis Press, Inc., Publishers,
Worcester, Massachusetts.



AN INVITATION



MAY I take this opportunity to invite all members of the National Art Education Association and all readers of **SCHOOL ARTS** who are not yet members, to be with us during our Second Biennial Conference in St. Louis, April 6 through 11.

Your participation in the Conference activities will be welcomed. We are certain our Conference theme, **ART AND HUMAN VALUES**, will warrant your interest. It offers all of us concerned with better education for our young people the opportunity to bring into focus the relationship between art education and those values which give substance to our democratic society.

Your attendance is needed not only to bolster the courage of those directly charged with responsibility for success of the Conference but also to present, in behalf of art education, a united effort to define its problems more clearly and to make it evident to all that art educators recognize their responsibilities and are willing and able to deal effectively with them.

Unfortunately, not all of you can appear on panels or be speakers. All, however, can make a direct contribution to art education by attending the conference, assisting on committees and stating your views objectively in discussion groups. May I invite you to participate in this way.

The city of St. Louis will welcome you; its museums, its schools, its hotels and restaurants, shops and other facilities will be at your disposal. The St. Louis Arrangements Committee will do everything it can to make your stay a pleasant one, and your National Art Education Association will do all in its power to make your program a memorable one.

We'll see you in St. Louis.

President, National Art Education Association



DR. JAMES L. HYMES
Professor of Education
George Peabody College

ART AND HUMAN VALUES

THE Second Biennial Conference of the National Art Education Association scheduled for St. Louis, Missouri, April 6 through 11, 1953, will bring together many of the nation's leading artists and educators to discuss the topic, ART AND HUMAN VALUES.

Among those who will address the conference are Myrna Loy, motion picture actress; Thomas Hopkins, Professor of Education, Teachers College, Columbia University; James Hymes, Professor of Education, Peabody College; Harold Taylor, President, Sarah Lawrence College; Earl Kelley, Professor of Education, Wayne University; Helen Parkhurst, Director of "Child's World," American Broadcasting Company; and Laura Zirbes, Professor of Education, Ohio State University.

Many other artists and art educators from all sections of the country will participate in the conference as discussion leaders, consultants, committee chairmen and panel participants. An attendance of more than 1,800 is expected by organization officials.

Assisting Dale Goss, President of the National Art Education Association, in preparation of the program, are Marion Dix, Program Chairman; Charles Robertson, Program Coordinator; and Herbert Jackson, Chairman of Arrangements.

Headquarters and registration will be at the Jefferson Hotel in St. Louis where major sessions and exhibits will be held.

Featured on the program will be the premier showing of the exhibit, "Towards Understanding," prepared for the International Red Cross Conference in Toronto, July 1952. Other major events include a demonstration by outstanding American craftsmen, and the preview of an especially prepared theme exhibit, ART AND HUMAN VALUES.

The general sessions on April 8, 9, 10 and 11 will be preceded by Conference Workshops on April 6 and 7. These will include special meetings with city art directors, teacher-training specialists, state art directors, and state art education association officers. Organizational committees which will meet also at this time to conclude studies begun earlier are Policy and Research, headed by Manuel Barkan; Yearbook, directed by Ernest Ziegfeld; Publications Study, led by Joseph Marino-Merlo; Informational Studies, headed by Pauline Johnson; Curriculum Materials, directed by Philoma Goldsworthy; Accrediting, whose chairman is Stanley Czurlies; Membership, under the leadership of Richard Reynolds; Professional Relations, headed by Marion Dix; and International School Art, whose chairman is Rosemary Beymer.

The conference general sessions will include discussion groups under the direction of Ivan Johnson, and supported by leaders from all categories of education. On Saturday, April 11, the conference will receive reports, recommendations, and resolutions of discussion groups and committees, and will be concluded by the presentation of the new officers.



DR. HAROLD TAYLOR
President
Sarah Lawrence College

ARE WE LIVING UP TO OUR GOALS?

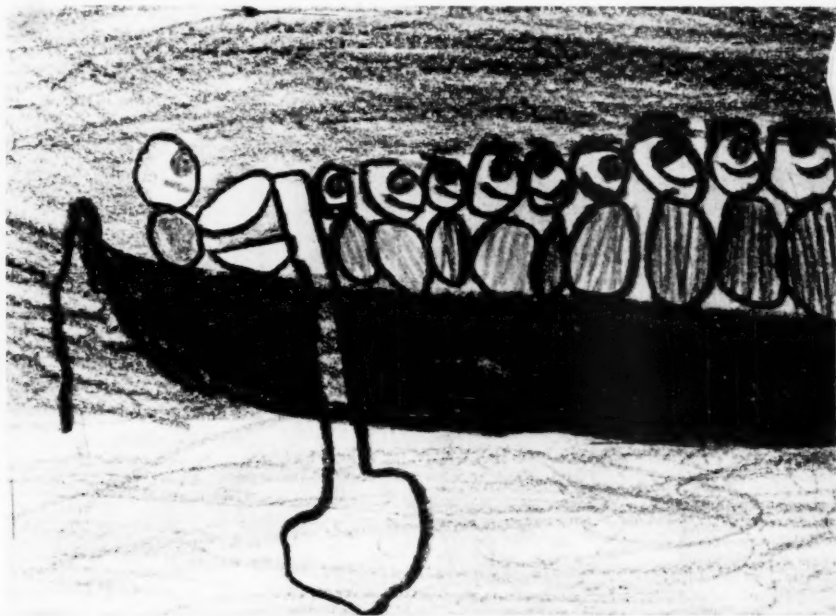
MARY KÖRSTAD WEIGEL
INSTRUCTOR, ART DEPARTMENT
STATE TEACHERS COLLEGE
POTSDAM, NEW YORK

AN EAGER six-year-old boy burst into the room while I was visiting his mother the other day, and proudly presented her with a picture he had just made in the first grade at school. He told her it was about the story of "Jack and the Beanstalk." His conception of it was delightful, though actually there were not many discernable objects. When the child left us, his mother remarked to me what a pity it was that children were not shown how to draw these days. She felt that her son certainly was capable of producing better work if he were only "properly instructed." She was looking for recognizable pictures, and was concerned that her small child had not been given short-cut methods in helping him to draw something that she could understand. She was guilty, as many adults are, of superimposing their mature standards upon small children. Yet the six-year-old was proud of his creative effort and had produced objects that were very real to him.

Although we are constantly searching for better and sometimes simpler methods of doing things, we often find that easier ways are not always better ways, especially in providing art experiences for children. The presentation of trite or quick how-to-draw-it lessons falls into this category. The teacher who does not understand the

creative growth and development of a child might feel as the young mother did, that small children must be shown exactly how to express themselves. If not shown, at least they should be "helped" to draw more realistically by giving them pictures to copy, or worse, patterns to trace. Let us do away with such crutches. There are more adequate methods of helping children. But first, is the timing correct? Have they expressed dissatisfaction with what they are drawing? OR is the teacher the one who is dissatisfied with their work? Many times the adult who feels insecure in his own art ability becomes ill at ease or perplexed by a small child's efforts. A child's confidence in his own ability to express himself is precious and must be protected. Giving a youngster premature assistance when he is still in the stage of expressing himself through his own symbols, meaningful enough to him, can gradually break this confidence.

An adult who praises the quick, usual and understandable, hackneyed patterns of cats, rabbits, apples, and houses that a child has drawn, due to his original efforts not being understood, is in truth helping to strangle the inherent creative ability that has at some time been present in each one of us. How much better to help him to develop his powers of observation, to guide him to see what he is looking at.

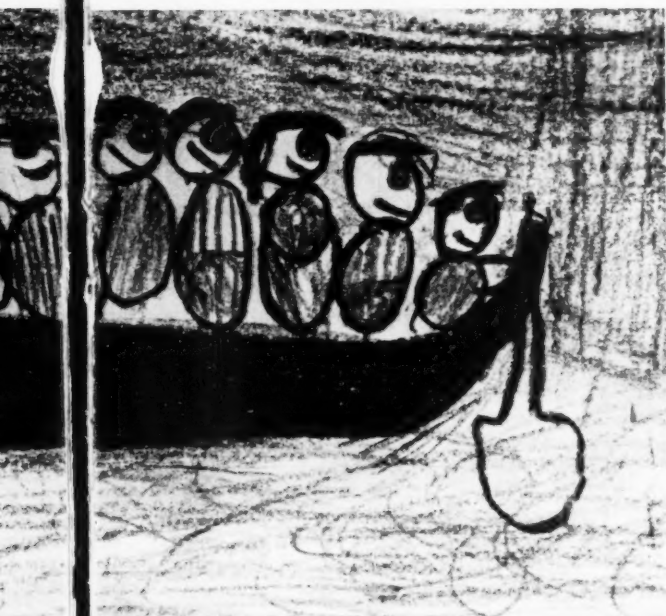


"OUR TRIP THROUGH
AUSABLE CHASM"

by six-year-old Raymond Powers
of grade two, New York State
University Teachers College
Practice School. Within his
ability he has expressed the dark
canyon wall, the water, a long
boat with two oarsmen, and
everyone smiling.

Museums offer valuable inspirational assistance to education in programs designed to aid children in the development of observation and to teach them to reason why.

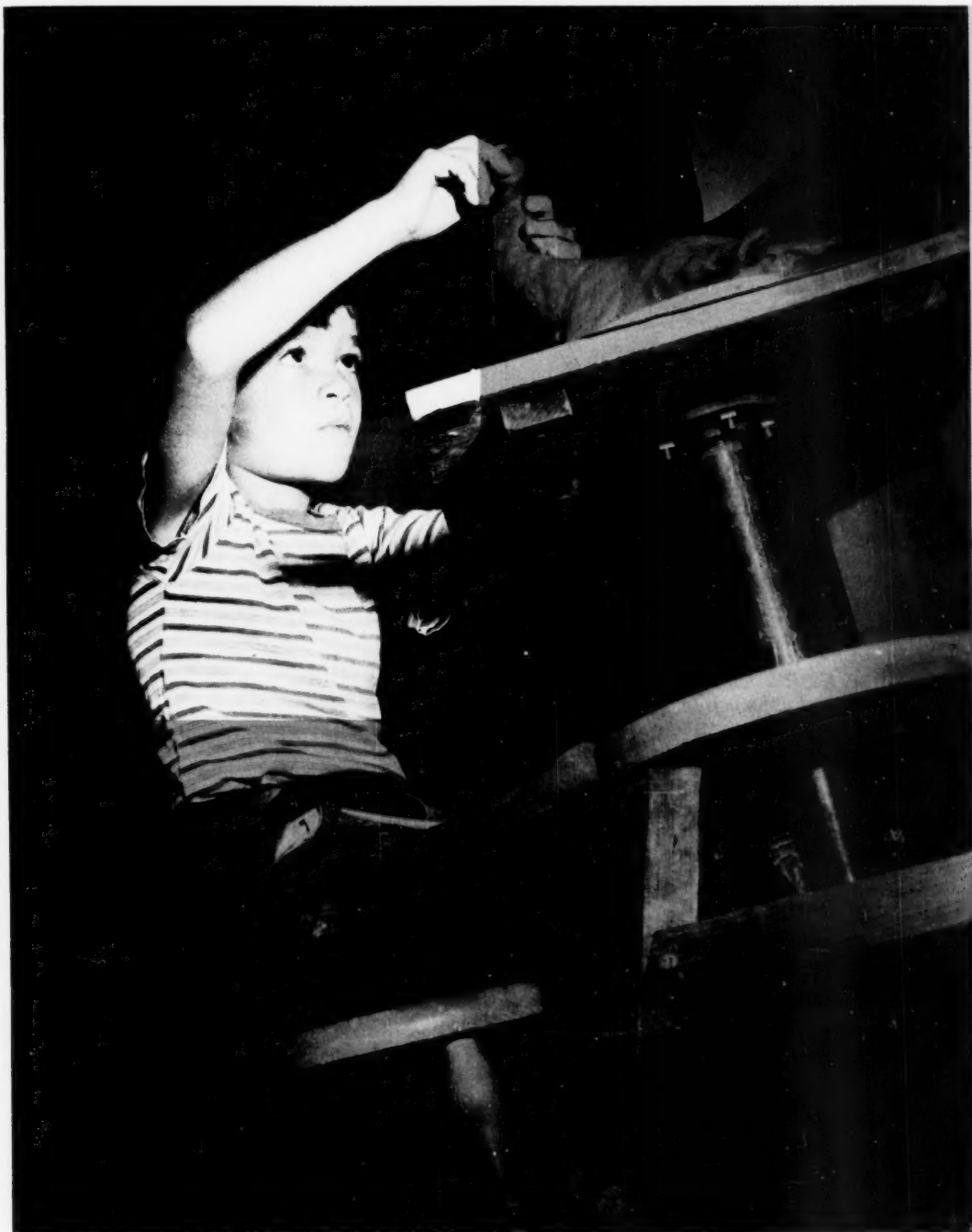
At the University of Michigan Archaeology Museum a mother shows her child a two-century old Egyptian pull toy which has off-center wheels to make it bob up and down.



A child must be given the opportunity to think and reason for himself. If he is presented how-to-do-it methods of drawing a particular kind of animal, bird, or house, he might continue to use this method as a crutch, and not branch out into the free drawing of other types of animals, birds, or houses. Instead, we should guide a child to the extent of his abilities, to help him reason why this object is shaped the way it is, to sense relationships, to use his head.

Our problem is to help him at the level where he is now. We are not attempting to please adults with child drawings of realism that they can immediately comprehend, nor with the results of commercially printed outlines that children fill in. The young child has symbols of his own that are very real to him in expressing his ideas. Let us help him continue by giving encouragement and the confidence he seeks. When he feels the need for help, then we will guide him, but never beyond his ability to understand what he is doing.

Our greatest goal in education is to teach children to think, to reason why. It is the application of knowledge, not the tossing back of facts, that we wish to develop in them. If they are to take their places in society as thinking individuals who can sort the good from the mediocre they must not be schooled in any way to fall back on time-worn designs or clichés. This thinking process starts from birth. It is up to us to help them continue it. We are not concerned with making our children into artists. That may come, too. But most important is for these youngsters to develop into intelligent and mature adults who believe in the integrity of their convictions.



What is more satisfying than to see a blue-jeaned youngster transfixed in concentration before a half-finished clay sculpture?



Or youthful concepts freely expressed in bright colored paints upon a row of easels?

A SUMMER PROGRAM FOR SATISFACTION AND FUN

JOAN F. BRANNICK
UTICA, NEW YORK

EVERY Tuesday through Friday last summer, rain or shine, Patrolman Skane stood at an intersection on the main street of Utica and held up the steady stream of traffic for some three hundred youngsters ranging in age from five to blasé adolescents of fourteen. Munson-Williams-Proctor's art school not only attracted these young art "students" each day of the past summer session but also interested them, intrigued them, and converted them into art enthusiasts.

If you had visited the school you would have found, in one corner of the converted red-brick garage, chubby youngsters of kindergarten age dabbling in paints to their hearts' content. Down the hall some twenty-five older boys and girls would have been busily weaving mats and pot holders. In the basement, other pre-teen-agers would have been sitting around large tables, concentrating on making clay figures. Across the drive, in the converted coach house, a large group of contemporaries would have been making charcoal sketches, water-color drawings, and oil paintings.

None of the instructors attempt to impose their personal ideas on the children, saying, "We are only here to help them solve the problems which arise in individual projects, and to depict the rudiments of color, design, and form."

The fresh imagination of children whittles out infinite ideas. Scenes created on the easels; figures of paper, clay, wire, and miscellaneous junk; mats, pot holders, and rugs woven on various sized looms; plays written and produced on the wide lawn; and dances and songs executed around the piano—each expressed some child's unique thought as he manifested it by using the instructor as counsel and the wide array of equipment as tools.

While the Institute has ample equipment and classroom space, any school could utilize its equipment and buildings on its own scale. Regardless of differences, all schools of art share one thing in common—children. And in them lies the greatest possibilities for contribution, satisfaction, and fun.



It is fun to roll and shape clay into many things and to take it from the kiln after it has been fired.

"Keep trying." Edward Christiana, artist and teacher, explains to discouraged students, "There is nothing shameful or wrong in producing work which is inferior in your eyes; the tragedy lies in giving up at that point and in failing to follow through with your idea, to begin again and again, to hope for improvement. We allow everything here but lazy bodies and minds."

The School of Art is designed not for professionals but for the average child with imagination.

"We strive to give each child opportunities for creative expression and understanding of the arts."

WILLIAM PALMER
Director, Munson-Williams-Proctor Institute

It is satisfying to weave mats, pot holders, and rugs on the small looms and then to see them displayed in the School Exhibition.



PRE-SCHOOL



NECY HALES
MOPPETS PRE-SCHOOL
PALO ALTO
CALIFORNIA

Every nursery school teacher will include easel painting in her program.

CREATIVITY IN NURSERY SCHOOL

HOW can teachers in nursery schools develop the capacity for creative expression in a child? What type of materials or tools are suitable to the three- and four-year-old? To what extent should activities be directed or guided?

It is known that (1) all children have the ability to create; (2) children express themselves in different ways: speech, music, dancing, storytelling, dramatization, painting, and through many types of handcraft; (3) to meet the needs of each individual requires not one, but a variety of mediums.

In order to express himself, a child must be aware of his world, which to him is ever changing and expanding. For example, from babyhood to two years, the infant's world is limited to his immediate surroundings—his room, his home, his father and mother. His world becomes greater in scope as he branches out from home and recognizes the life beyond his house. In a pre-school, his interests become widened through play and activities, and by shared common experiences such as a trip to the fire station, the zoo, the park, or a ride on a bus or train.

Here by observation and participation an interest is stimulated, an opportunity for observation has been pro-



vided, and a base laid for creative expression. Next, the materials and tools should be considered. The most satisfying for the young child are brush paint, finger paint, clay or colored dough, large crayons, chalk, construction paper cutouts with paste, and wood and nails.

The nursery school teacher will include brush or easel painting in her daily program. Every child will participate and advance at his own level without suggestion. He will not be expected to paint objects or scenes or answer the demanding question, "What is it?" His painting is personal—he recognizes it as his very own and considers it a great accomplishment. Often a three- or four-year-old will announce, as he sweeps on the bright paint, that he is making a fire engine or a snowman but he, himself, wants to volunteer this information. He likes an adult

to admire his painting, to comment on his use of colors, to have it displayed at home or school, but never to be probed into his motives for expression.

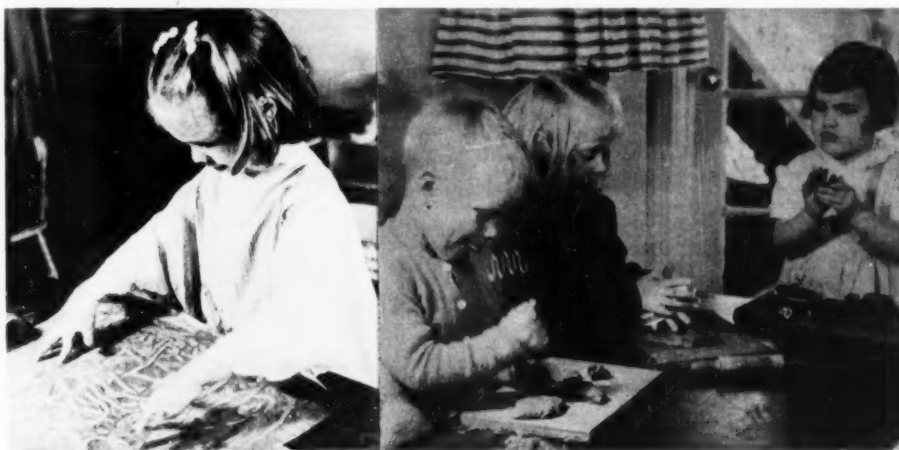
Some teachers use tables or the floor for brush painting. Others prefer easels which are adjusted to the child's height. A man's shirt, worn with the buttons down the back, makes a satisfactory apron for the young painter. Red, yellow, green, and blue are the most popular. However, brown and black are also included. A youngster is allowed to choose his own colors and reminded to wipe the brush on the side of the paint container so the paint won't drip down his arm. Small cans such as baby-food tins, or pint-sized milk cartons, are handy to mix and hold the paint. Unprinted newspaper or regular wrapping paper makes suitable painting paper.

Finger paint ranks high on the list for the young child. He eagerly uses it, he delights in the vivid colors; he loves to smear it without thought of design. What a thrill to discover when the opportunity arises, that he can make his own paper to wrap a gift from school, or how effective it is to cover a box for Mother's buttons, bobby pins or hankies, or to surprise Daddy with a waste-

basket made from an ice cream carton. The satisfaction gained from finger painting—by even the youngest child—makes it an excellent form of expression. Here, also, wrapping paper dipped in water or sprinkled with water from a large salt shaker is used.

In the pre-school, the child is given colored dough which is soft, pliable, and easy to manipulate, but again he is not expected to make "something" from it. He likes to roll it, to pat or pound it, to squeeze it, and in time, to form a crude snake, a wobbly animal, or roll cookies like Mother's. Dough is made from three cups of flour sifted with three-fourths cup of salt. To this, water and vegetable color is added until it resembles bread dough. Knead it until the color is well mixed. If wrapped in wax paper and stored in a covered can, it will remain soft for weeks. If it should become hard, water can be worked in.

Nursery school children who have older brothers or sisters feel the importance of large crayons. When given good-sized pieces of paper, they experiment with large motions. Colored chalk, used by the side, rather than by the end, is effective when the paper is first sprinkled with



Finger paint and colored dough rank high on the list of creative materials for the development of pre-school expression.



Large crayons are important and the four-and-a-half-year-old also gains satisfaction by pasting various shapes of colored cut paper into designs of his own creation.



buttermilk. Water may be used; however, the chalk flakes off more readily, so for lasting results buttermilk is superior.

As he approaches the latter half of his fourth year, the child shows a desire to cut and paste. The teacher will have assorted shapes of colored construction paper cut in circles and oblongs, squares and triangles, for him to mount on a neutral background. The more mature child may wish to cut his own pieces and may attempt a definite design. He gains satisfaction from experimenting with color and form.

The use of wood and nails has a place in pre-school life, but must be executed under careful supervision for safety reasons. Even the three-year-old likes to pound a nail into his "boat" or "airplane." Scraps or mill ends from a lumber company, assorted spools and wide-headed nails can be used to advantage. Occasionally,

the finished objects may be painted with enamel to become a favorite bathtub toy.

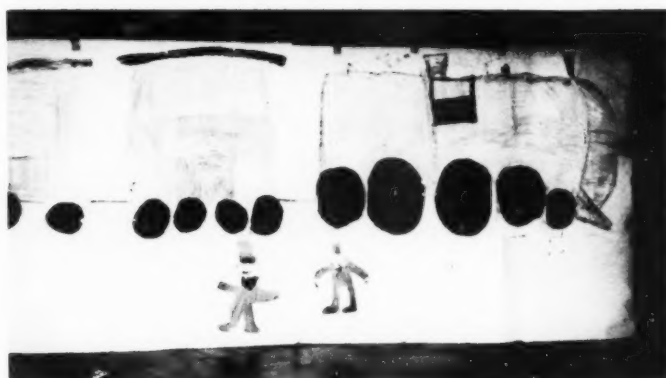
The activities mentioned thus far should be supplemented with the standard equipment such as the sand pile complete with wooden spoons, sifters, unbreakable pails and dishes, and discarded kitchen utensils. Outdoor blocks, wooden boxes of all sizes, barrels and nail kegs, are a great value in fostering creative expression and provide the variety so necessary for the younger children.

Through imagination, these methods can be increased. Often, by observations, the leader is able to glean the needs of a child and respond accordingly. The pre-school teacher must realize the importance of her job in developing and guiding this creative expression inherent in all children.

GIVE THEM VARIETY

RUTH MUCK HUNTER
ROYAL OAK, MICHIGAN

A wide range of materials gives
the kindergarten a boarder scope
for individual expression.



These materials have been successful in the kindergarten:

Corrugated paper	Buttons
Cloth	Crayon scratch
Cotton	Construction paper
Various papers	Spools
Crepe paper	Wooden picnic spoons and forks
Wire	Sponge
Pipe cleaners	Buttermilk
Spray inking	Finger paint
Textile paint	Wet chalk
Cereal boxes	Crayon
Facial tissue	Cloth for crayon and paint work
Shells	
Tiny branches	
Paper cake cups	
Oilcloth	

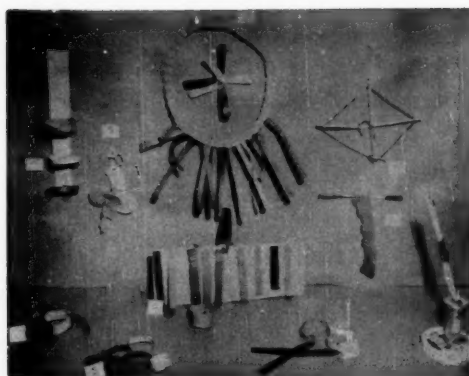
A CHILD who can create, assisted by an enthusiastic and understanding teacher, is the child who will tackle any of the media given to him and turn out happy, original work which is personal and individual. Some youngsters paint because they like the feel of the brush, others prefer the feel of chalk, on paper which has been smeared with buttermilk, still others are fascinated with the smooth way crayons slide over the paper. They paint because they can express what they feel. Every new medium adds to the child's development. Rough corrugated paper appeals to one, soft materials to another, shredded tissue paper and cotton to the shy child; pastel colors to some and violent colors to another. That is why it is their right to have various materials available during the year. In too many kindergartens crayon is the only medium of expression and the scope shows it.

Children can be helped to arrive at unbelievable results using suggestive materials. In our workroom we had been cutting snowflakes. Later, two quiet little girls experimented with their own snowflakes. We suggested they fasten them to a piece of construction paper, gave them colored chalk and they chalked the design through. The result was beautiful; the little girls so proud that their

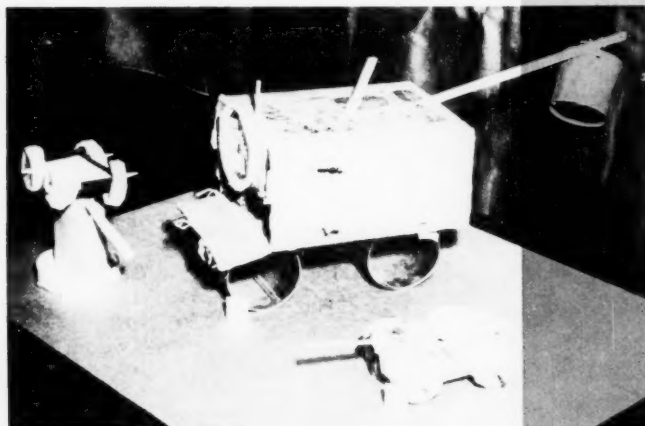
eyes were starry. We asked them how they would like to paint the same snowflake design on a piece of white cloth. They did an amazing job, brush stroking away from the edge and filling in the rest, making a striking display of five-year-old skill and originality. Lanny and Bobby, two little boys who asked nothing and gave nothing, were entirely passive in their reactions. One day they stood before me with two crayon pictures of soldiers under fire. The pictures were good. I praised them and in a few minutes they showed me two different ideas. The past two weeks have seen them emerge from reticence into active personalities. Each day they offer their work to the group and it has remained unusually good. Yesterday they did a mural of "The Little Engine That Could," and I received the nicest compliment of the year. Bobby came rushing up to me and said, "You'll like this, I have an idea."

Children soon learn to feel the importance of new ideas emanating from the group. Too many of us teachers are afraid, afraid of the confusion we might be caught in, and afraid of new ideas. Once we decide to try any idea, the result may change a drab day into one of color and success.

CREATING LEARNING SITUATIONS



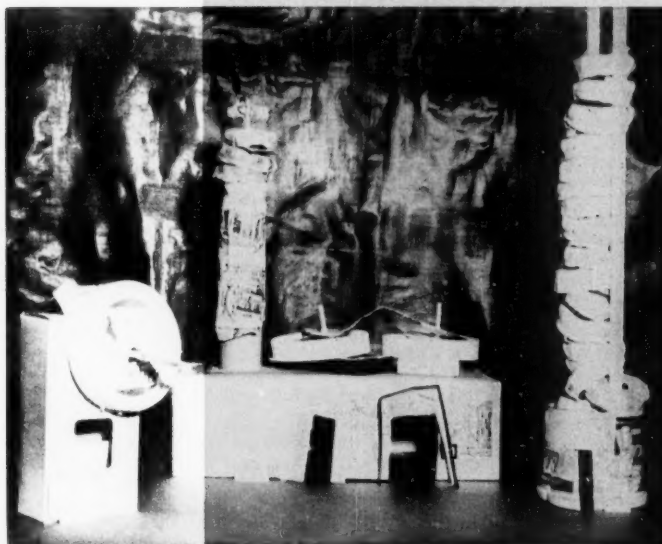
MARJORIE A. LUSH
DIRECTOR OF
ART EDUCATION
ROCHESTER
PUBLIC SCHOOLS
ROSE M. ACKER
SENIOR CONSULTANT



Naturally five-year-old Dennis had a time trying to attach tin cans, for rollers, to his steam shovel.

The material in this article is condensed from reports made by kindergarten teachers Katherine D. Sullivan and Anne E. Bradley.

Such construction teaches balance, coordination, and appropriate selection of materials.



CREATIVITY is an outer expression of ideas or feelings, whether in the form of music, rhythm, poetry, prose, or art. Since this expression comes from within, there must be something within to come out. Hence the need of outside, various and vicarious experiences. Discussion, stories, pictures, films, excursions, add enrichment which is all important as the first step in a creative program. Such a program should be approached with the utmost care and insight. Simple, regulation materials as paper, crayon, scissors, paste, should be presented first in a free sort of way, with emphasis on proper handling, care of and responsibility for materials used, and cleaning up afterward in order to establish desired attitudes and habits. Work skills and habits usually need to be taught to most children, they do not just happen.

The creative type of activity which makes use of waste materials, supplemented, of course, with regulation materials is "messy," at best. The carry over of simple techniques, need for cleaning up, sharing, etc., are very important to its success and to the enjoyment of the children.

The time for starting creative activity varies with different groups. A skillful teacher will know when the time is ripe, and put out a few of the "treasures," (waste materials) at a time. The materials are approached, looked over, and tackled, rather gingerly at first, by the more venturesome children. If the more retiring children are asked to aid by offering suggestions, their interest is aroused. It stimulates them to attempt, and awakens their minds to possibilities within themselves.

Sometimes, one child sees what another has accomplished, gets an idea, perhaps enlarges upon it, sometimes just "copying," which is a beginning and not to be discouraged, especially in the more apprehensive children. They gain confidence in themselves through watching others work.

It must be understood that a child is not always capable of carrying his idea through to a finish without outside assistance in ideas and manipulation. Here, group discussion, skillfully led by the teacher, is the answer. Dennis had quite a time attaching tin cans, for rollers, to his

steam shovel, having tried to tie them on, which a five-year-old could not do. So the teacher did the job, with the group looking on. Naturally, no child would try paste or scotch tape on tin and corrugated board again. Here was a true learning situation.

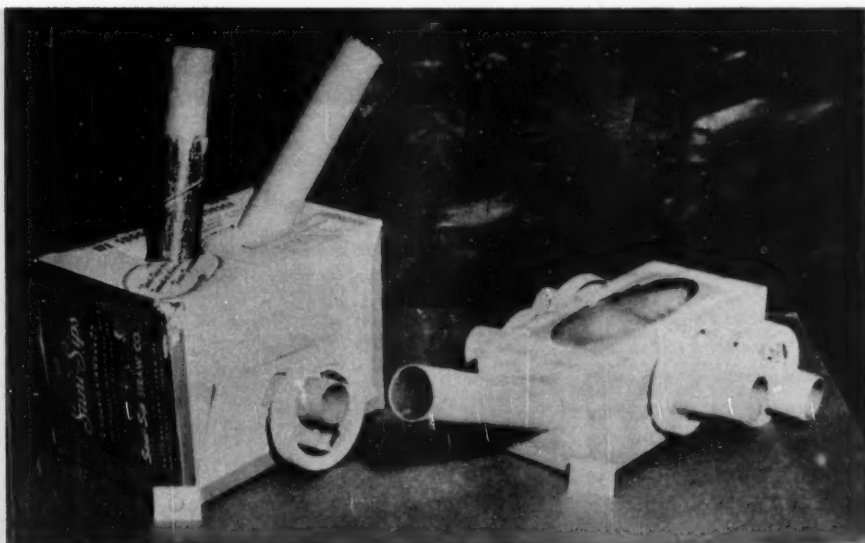
Carol met an obstacle when she tied yarn for her handle to her "serving tray," which was made of a paper plate and milk-bottle caps (paper) all nicely decorated. Each time she held the "tray" by the yarn handle the milk bottle "dishes" fell off. The problem was brought to the group. Different suggestions were made. "The string is too soft." "The string is too short." Finally, one boy said, "It isn't in the middle." This was an excellent lesson in balance. "Like a tight-rope walker I saw on television," observed one.

Different teachers approach this problem of creativity with different materials, as may be seen from the pictures. A "treasure box" may include, in addition to the usual collection of odds and ends, berry baskets, cardboard ribbon rolls, cushion of threaded darning needles, and drinking straws.

Watch carefully that assistance is not given unless needed. Children have plans for their work, and adult suggestions often spoil a really creative adventure.

There are groups of children and many individual ones who do not respond to this sort of challenge. There are days when even an ordinarily responsive group does little, maybe reverts to very simple materials. The teacher must not be disheartened at this. Also a great many projects started do not materialize and have to be thrown out. This also is all right. It creates a "learning situation" through trial and error. Many children are too immature or have too little background of experience upon which to draw. Take them as they are and suit their program to their needs and responses.

One of the most gratifying outcomes of this type of work is the awakening of children to the possibilities of creating lovely things during leisure hours at home. Many picture books, pictures, little pieces of doll furniture, sewing, costumes for our dramatizations, etc., have been made at home and brought to us at school.





Creative expression in art is one of the ways of knowing and understanding the child in this modern world.



HALF-PINT OF CREATIVE EXPRESSION

JOHN F. RIOS
DEPARTMENT OF ART
PHOENIX COLLEGE
PHOENIX, ARIZONA
Original Drawings by Jon
Photographs by The University of Texas





Creative expression in art is a growing-up process in education. As for accepted theory, the ability to draw meaningful objects is a prerequisite for learning to read. Therefore, if we cannot teach art to the half-pint scholar, it is as valuable to him being able to express himself in complete freedom. We need art from the child; consequently, our problem is one of finding ways by which we can extract this art from the child.

Providing the child with materials, plus incentive spirit, are two fundamental factors towards creative expression. This is why modern teaching, from the kindergarten up, finds motivation an invaluable tool for learning. Materials then become the prerequisites of motivation.

Motivation in creative expression is making the child feel free, comfortable, and relaxed. Making the child feel to belong at home, at school, and in the class is also of cardinal importance. It is this matter that often decides whether there will be a healthy, meaningful, growing-up art in the child, or a sick, frustrated and psychotic expression in his art.

The materials for creative expression may be a piece of pencil and a scrap of paper. So what! . . . as long as the child has these, the child will reveal his art in any possible way he can. He might even use the wallpaper, the floor, or the plain table before you realize that all he needs is some paper.

CREATIVE expression is a mystery; especially as revealed in the art work of a four-year-and-ten-months-old fellow. Single-minded in character, it is difficult to imitate. The pity of it all is not being able to analyze it or to interpret it well enough, at least to satisfy its creator. Yet, perhaps, the half-pint artist lacks enough language communication to get him anywhere in trying to explain his own art. But the pay-off is to know and to understand that his genuine efforts in drawing what he wants are a creative enterprise that shows its meaning in full.

Art of the small-fry is as emotional as any art, if we agree that art is emotional. On the other hand, it is as childish as any modern art. It contains in all its simplicity the desire to be recognized.

Child art is an expression of organized thought in a primitive stage. It contains beauty in that it portrays the truth. It is not yet, at this stage, a tool for any propaganda. Its purpose is sublime.

Child expression in art is a mental thought in a healthy stage. It releases tension and reveals desires of a human being in a status of growth. Its results are only natural in that they are still purely the essence of Nature. This art is created in complete freedom from any art influences.



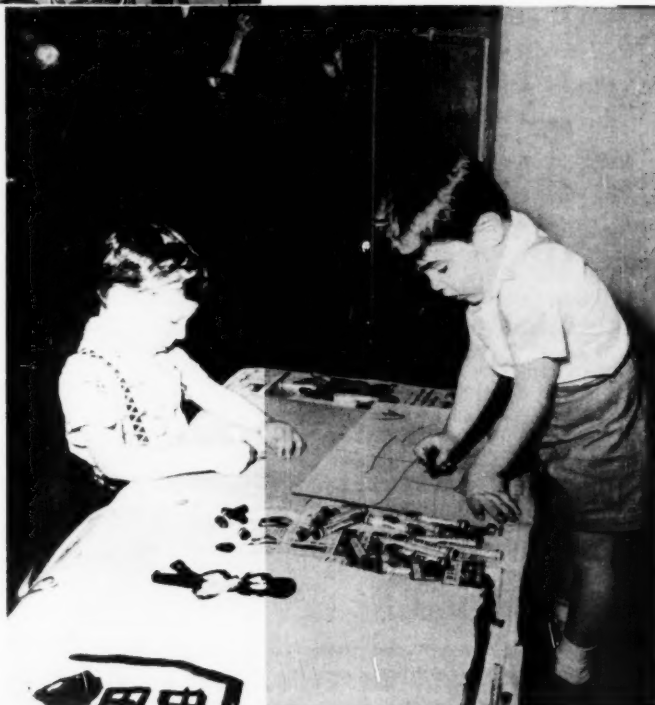


A member of the Little Club selects brush and paint for her first experiments with creative painting.

PRE-SCHOOL CREATIVE ART

Courtesy
Newark Museum, Newark, New Jersey

ROBERT REID
SUPERVISOR
NEWARK JUNIOR MUSEUM



These two boys became completely absorbed in crayon drawing.

OF WHAT value can a museum be in the development of a young child? This question and many related ones have been the concern of The Newark Museum for the last twenty-seven years. The Junior Museum has provided an extensive Art and Science program for children from the ages of seven through high school. In response to many requests for a club to provide art activities for the pre-school child, the "Little Club," made up of three-, four-, and five-year-olds, was formed. It meets once a week for 1½ hours and is limited to children of Museum members.

The "Little Club" begins in a gay, bright, colorful area equipped with stools, tables, and easels. All of the equipment is small, in keeping with the size of the children, and painted in reds, yellows, and blues. Two Junior Museum Staff members explain the activities for the day. It may be a trip to the Main Museum to see the exotic birds in the Science Department, or perhaps a jaunt to the basement to push buttons in the Mechanical Models exhibit and see the "funny movements and hear the clicking, clanking sounds."

No matter what exhibit is used, the children will come back to the workroom with hundreds of ideas. It might be a poster-paint activity first. Muffin tins filled with paint, arranged beside the work tables and easels, are inviting; large, long-handled brushes give freedom to the purely physical activity of spreading paint on paper. Some grasp the brushes with both hands and slash away with vigor, others work slowly and methodically. The act of pushing a wet paintbrush across a piece of paper gives free reign to the imagination and often the result seems to have no visible relation to what was just seen in the

gallery. The child may not respond immediately to an experience, but may weeks or even months later. One of our objectives is to give the child a rich backlog of stimulating experiences upon which to draw. The children may tell stories as they paint; our staff leaders are attentive listeners and are ready to answer their questions.

After a half hour of painting they are ready for something else, and they watch the group leader as she takes a live animal from a small cage. It might be a snake, a frog, an alligator, or any of the many animals we have on display. This is always a source of great excitement to the children as they touch it and hear stories about how it lives and volunteer their own stories. Animals are exciting for children; they may see beauty in the crawling, wriggling rhythms of a snake or alligator—objects some adults consider ugly.

Clay is a source of muscular activity for children and they enjoy the feel as they beat and pound it. The three-year-old may do no more than roll the clay into long strips, the four- and five-year-olds might work until they have something resembling a fish as it swims back and forth across the clay board.

Materials stimulate a child's thinking; they whet his imagination. That is why we have many materials available. Teaching respect for materials and tools is part of our function and at the end of every club period the children help the leaders sort and put them away.

These stimulating visual, audio, and tactile experiences—coupled with the creative use of a variety of art materials which include paint, clay, sketcho, and wax crayons—give a fortunate combination of experiences and expression which can be found in a Museum.



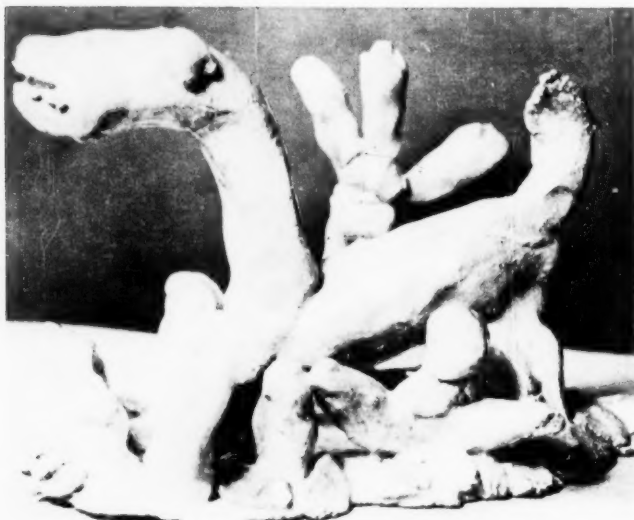
LOWER GRADES

TO EACH HIS OWN

Faces are sometimes anxious, sometimes relaxed, as the first grader concentrates on new experiences.



Five-year-old Leslie was introduced to the slip jar with the suggestion of making things stick together—and so the forest grew and the giraffe in it—naturally, independently, without fear. When the legs would not hold up the body, Leslie had enough sense to build them heavier and heavier until they did.



Seven-year-old Lee knew what he wanted and, as seen below, it is a cow with the same pug nose and broad smile as its creator. Being a city boy, he was not too sure where the milk comes from.



IRVING BERG
MONNIER ELEMENTARY
SCHOOL
DETROIT, MICHIGAN

THE primary child in elementary school must experiment and find himself. After play experience in the free atmosphere of kindergarten the primary child moves into the grades and begins learning the 3 R's which are a one-way highway with no winding country roads—two and two make four for him and for everyone else and c-o-w spells cow. Highways are essential but we must have some winding country roads to make the trip worthwhile.

For this reason the child welcomes the art room where he can express his own ideas and make his personal contributions to his education.

The sun is shining and it is spring so the art teacher says, "What about the farm?"

The child says, "Cows."

What about cows? Cows give milk. The teacher might ask, "Do you want to make a cow out of clay?" and the reply is,

"Of course."

"Yes, but how do we make it?"

But here in the art room everyone can make a cow in his own way. Do you mean, Mr. Art Teacher, that you are not going to teach us anything? Yes, I am going to teach you many things. The first thing I will teach you is that you know many wonderful things already and I am not going to teach you new things until we both have discovered what you already know.

We pick the cow because everybody knows and loves that most marvelous and functional animal. The child is going to make a clay cow. But whose clay cow? His?

Now let us consider these children as individuals. One child may have such a strong need for the teacher's praise that he will compromise any sincere ideas he may have about a cow in order to make a "real cow"—one he thinks the adult wants. If he has a good visual memory he may succeed and make a real looking cow but it will be a stiff cow and an unhappy cow. It will be made that way by strain, anxiety about adult standards, and by lack of faith in his own honest, simple, and personal impulses.

Another child may think to himself that it is not worth the risk or trouble. He says I can't make a cow that looks like a cow and if I make it my own way maybe the

teacher will make fun of it or ask me what it is. He is the child who for the rest of his life says I can't draw or, I can't make anything with my hands.

A third child grasps a hunk of clay and starts chopping and pushing and mashing it into shape. It is going to be an honest squashed-together cow and the making or breaking of this child's efforts depends on the reaction of the teacher. What if "Mr. Adult Teacher" comes along and says what kind of a cow is this with funny bumps all over, with a face like a bulldog? This teacher is asking the child to relinquish his own concept of cow in favor of an adult concept of realistic cow which actually is unrealistic thinking for the child.

But suppose "Mr. Child Art Teacher" says, "Your wonderful animals show how much you each know, how individual you are, how unafraid you each are to make your own kind of cow," thirty-five children, multiplied by thirty years in the classroom, think to themselves he really means it; he likes what we do; he likes us the way we are; he understands us. We do not have to cheat or copy. Then we can have a child who is not only growing but ready to grow. A human being with individual worth and personal confidence develops slowly, establishing strong roots rather than forcing spectacular branches.

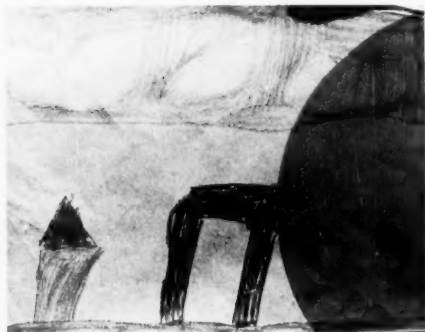


This heavily modeled and textured animal is a circus dog—by a seven-year-old.

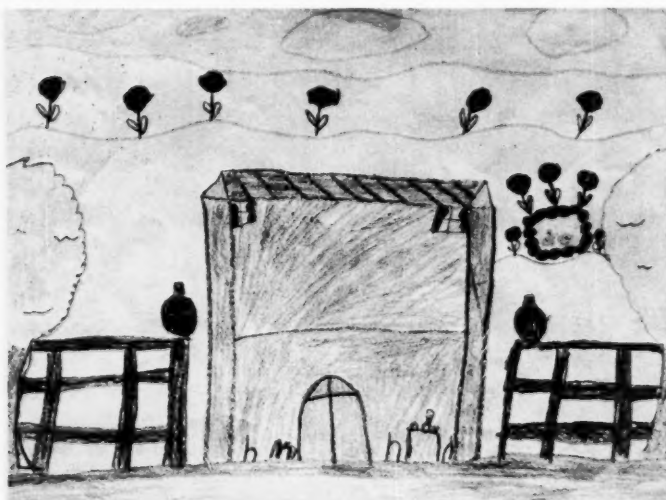
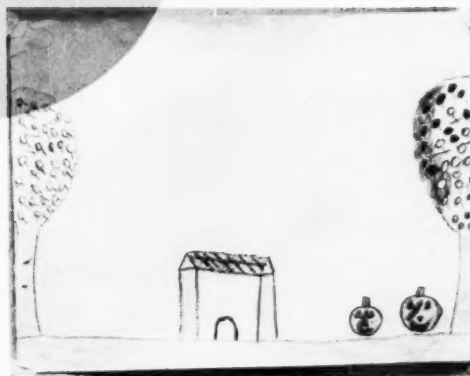


Primary children are generous toward one another and there is strong cooperation and non-competitive security.

SATURDAY'S CHILDREN



THE first Saturday the little Latin-Americans came to draw and paint at The Museum on the Texas Tech campus was a memorable occasion. Eight or nine were expected; twenty trooped from the city bus, which was to bring them and take them home again. Pedros and Felipes, Ernestos and Marias giggled and chattered; "gracias," "sí, señora," and then more giggles flooded the room as they entered. Bright crayons were grasped with zest; but what appeared on the large sheets of paper? Not the gay, colorful, uninhibited array of creations we were sure would happen; everyone drew a house! box-like, uninspired. That was all. People? "Oh, no, señora! We can't draw people."



Based on the experiences of Mr. and Mrs. Thomas Sasser in teaching a weekly Saturday morning class for Latin-American children at The Museum, Texas Technological College, Lubbock, Texas.

The next Saturday we talked about riding on the bus, about football, about the Halloween parade downtown the night before, about picking the fluffy white cotton. Did this bring about a miracle? It brought forth a wonderfully enthusiastic array of more box-houses with the addition of a few pumpkins and rabbits straight from the realm of the hectograph pattern and coloring book.

"Such a beautiful house, señora!"

"Yes, it is a very pretty house, Josie. Who lives in it? Is it a house for you? Does it have a garden? Perhaps the rabbits should have a house, too?"

Three months of houses elbowed each other through the fall and winter. Each month a new tree would appear, or



a dog, a pond with ducks, perhaps a flower garden. Then suddenly it happened. Without warning, Ernesto drew a tremendous picture of the cars going up Eagle Pass. Josie drew a house; but in the yard there were two little girls looking rapturously at a big birthday cake with lighted candles. Alexander did a castle with knights in armor standing guard. Felipe drew Little Red Riding Hood going to visit her grandmother. There was the wolf prowling hungrily along; and there in the house, tucked into bed, was grandmother herself.

Constant enthusiasm and encouragement for the humblest efforts had triumphed. Each child knew that his picture would not be compared unfavorably with that of his comrades. Each knew that there would be exciting things to see in every drawing. Thus fear and stiffness gave way to freedom and confidence and the assurance that one can draw anything at all if one is willing to try. The battle of the box was won.



THE SPECIAL CHILD

RUTH WEILER, ERIE, PENNSYLVANIA

THE Erie school system includes a comprehensive department for the multiple handicapped children of the community. Miss Gertrude A. Barber, Coordinator of Special Education, has spent many hours planning and working for the good of these children, under the supervision of the School District.

The group studying under the expert guidance of Mrs. Mary Harcourt, whose room we visited the other day, has developed a great aptitude for handcraft. Clay modeling, crayon work, sewing, and many other projects have been carried to a successful conclusion, as in Mrs. Harcourt's classes if a piece is attempted the child must see it through.

This class was organized last year and already several of the children have left it to take their places among children of their own age in the regular school classroom. Students range from five to ten years of age and mental and physical abilities vary greatly. Some adapt themselves much faster than others, and each demands the teacher's individual attention as he starts a new project. Routine is of much importance to these children for they get a sense of confidence from repetition. Posture is another important factor, one which Mrs. Harcourt





stresses, for it makes for better growth and development. Each child is growing at a different rate mentally, and it is the teacher's responsibility to adjust the material to the individual child, in reading, in writing, and in the many handcrafts which she presents each week. Since the children lose interest quickly, she always has something else in readiness and at the least sign of restlessness, she has another idea to present.

These children are not abnormal but have been handicapped from some type of brain injury which has retarded growth mentally and sometimes physically. Each child enters the project with his limited capabilities already known to Mrs. Harcourt. She is completely undemanding and the children are under no pressure to hurry or to become expert. Yet each knows his teacher expects him to finish the work and to do his best. Consequently the children often out-do themselves to please her.

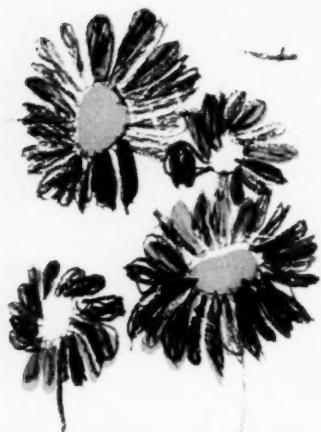
The children read, write, and are especially keen in music appreciation and handwork, yet when they were enrolled at the first of the year they were unable to enjoy any of these activities for most of them had had no close association with children of their own age or with a grown-up who was properly equipped to bring out their talents.

There is a pre-school group meeting regularly at the Y.W.C.A., where the little ones are being prepared to enter this class of Mrs. Harcourt. We chose her group for our story because it seemed to be outstanding, and her progress has been so evident through this past year.



TEACHING FOR INDIVIDUAL ART DEVELOPMENT

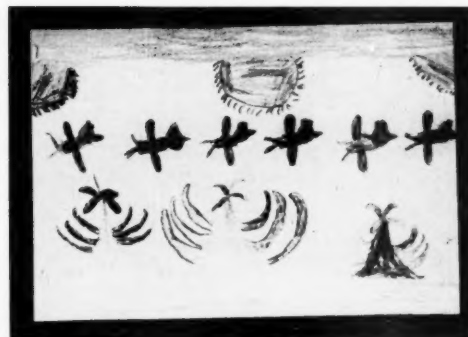
JOHN FRENCH
DEPARTMENT OF DECORATIVE ART
UNIVERSITY OF CALIFORNIA
BERKELEY, CALIFORNIA



The illustrations shown here are the work of the same child between the ages of four years one month and eight years.

Sally loves flowers, as is indicated by her earliest symbol, shown above, which she achieved by drawing a circle and attaching loops to it.

At six years two months Sally drew the angel and star below. "Why did she like her flower and angel and dismiss the star as ugly?"



"This picture happens to look better with three suns."

IT IS difficult, within the pressures of a crowded classroom, to become aware of each child's aesthetic development. But many teachers have found that they can focus more attention upon the individual by such methods as these:

1. Let each child keep examples of his work in a folder. He will become more aware that his work is a sequence and not an item of daily competition.
2. Let each child review his work with you—perhaps as you move about the room during an art period. Point out positive accomplishments: that he is working more freely, trying new colors, balancing forms in a new way.
3. Let each child tell which pictures he likes best, but don't insist upon verbal explanations of visual concepts. If he likes a picture, try to see what elements set it apart, and you will begin to sense his current aesthetic values and so be in a position to help him solve his current aesthetic problems.
4. Let each child tell you which things he doesn't like in his art work. Then ask, perhaps, if he would know what he would change if he were to make another picture. Don't demand or offer solutions, but try to get him to formulate changes based upon his own experience.
5. Keep all classroom comments to evaluations of individuals instead of comparisons between individuals. Change "Roger is making his trees bigger than yours" to "Roger has made his trees big in this picture. Can you think why he made them that way?" Change "You should try to work more freely, Ellen, the way Roger does,"

to "Let's look at some of your pictures, Ellen. Look, you are making more lines with one big swing of your brush."

6. Never forget that each picture is an artistic footprint. It is not important that any child's footprints follow any one path; it is important that the footprints show an increasing confidence and enjoyment in interpreting each child's world in visual, aesthetic terms.

Many teachers, seeing children in a large group, focus their attention upon differences between children, comparing Roger's successful painting to Ellen's timid scratches. Yet they know that each child, in his art work, is telling them the extent to which he has organized his inner visual world. Each drawing is evidence of his inner self, just as a footprint is evidence of the shoe that made the print.



She called these "king-flowers." These are not flowers she has seen but her concept of "a beautiful flower."



At six years six months Sally called the picture at left the "best picture I ever made." "Why did she value it so highly?"

What is sometimes forgotten, in the day-to-day comparison of many children, is that each child's drawings form a sequence of artistic footprints stretching back to his first marks on paper, each footprint dependent on the one before.

This dependence of picture upon picture, of aesthetic discovery upon aesthetic discovery, becomes clear when we look over the accumulated work of any one child. As an example, here are some of Sally's flower pictures, selected from hundreds that she drew over a period of three years.

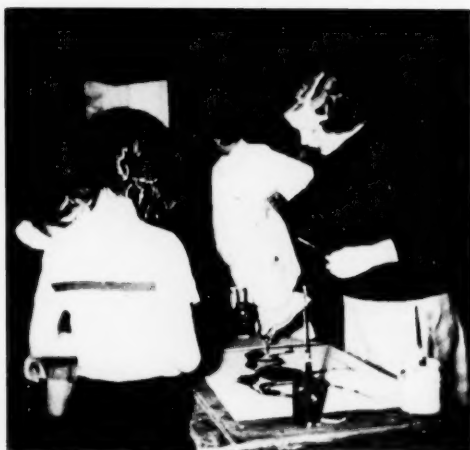
Sally loves flowers, and her early flower-symbols (Illustration 1) show the extent of her differentiation and structural organization. In each case Sally first drew a circle—a structure she had achieved after concentrated practice. To this she attached a loop, carefully balancing the angle of attachment in a right-angle, equal-tension position. As Sally attached other equal sized loops, her hand position gradually forced an oblique joining of circle and loop. Seeing this, she would switch her paper to a new position and start fresh with a satisfactory, carefully balanced petal. While Sally experimented extensively, she had developed only two consistent symbols—a self-symbol and a tree-symbol. She added her flower-symbol to these, a relatively complex organization of three elements—circle, loops, and stem-line. We should remember here that Sally was not drawing "a picture of a daisy;" this form seems to stand for her concept of "all flowers."

(Continued on page 10-a)

Shortly after Sally's eighth birthday she began a series of bouquets.



UPPER GRADES



The middle-age child of 4th, 5th and 6th grades needs—

ENCOURAGEMENT from sympathetic teachers who like art themselves—

WHAT IS CHILD ART?

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO

"**E**VERYONE knows what we mean by Child Art but no one can define adolescent art." A noted art education leader made this statement in an address to 500 art teachers.

I wonder if everyone does know what we mean by Child Art. To some it seems to mean a scribble or a man with stick arms and a big head. Child art to others seems to mean a poor performance, with no artistic feeling. If they see a representative picture by a child who likes to draw and does it well, they say, "That is illustration. It isn't child art."

Most people mean the art of primary children when they say, "Child art," but their discussion shows they are not including children of ages nine, ten, and eleven in their description of child art.

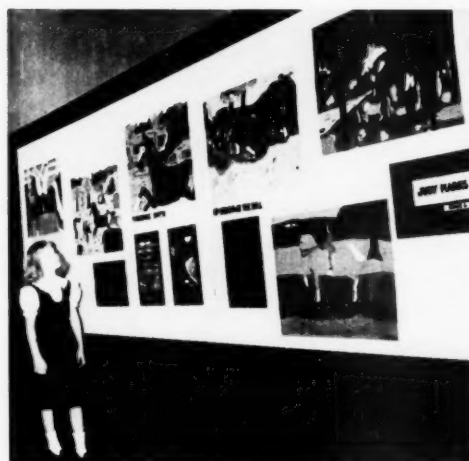
The children of ages nine, ten, eleven, and twelve are often ignored, and many writers do not clearly define their problems. These children have passed the stage of "cute little tots" yet they have not arrived at the stage where an adult can treat them as adults and show them

how to run a potter's wheel, turn lovely things in wood, and do many other things that they aspire to do.

These children of nine, ten, eleven, and twelve are at an interesting age. Only a few writers have described them under "child art." Their work has real charm in schools where teachers encourage them. They need (1) Encouragement; (2) Free, big materials; (3) Exhibits; and (4) Teachers who are so devoted to their work that they can demonstrate methods, and will spend time caring for materials.

The difficulty in many schools today is this: In the first three grades children drew what they wished with no instruction in drawing. Then these children arrived in grade four, dissatisfied and discouraged. The fourth grade teacher has less time for art than the primary teachers. The children's urge to draw cannot be satisfied in the time given for art.

The fourth grader (age nine) is noted for being the most troublesome on the playground. The fifth grader is famous for his noise. He is the one who makes life miserable for substitutes. The sixth grader, and the child of grades seven and eight in less sophisticated schools, no longer wishes to be seen with his mother on a shopping



EXHIBITIONS—

trip. He'd rather not do extra thinking. The girls like the boys. The boys of the same age are immature while girls are grown up. The girls flock together in free art period. The boys crowd together.

Any teacher who watches the fourth grade children draw and paint knows that many children at the age of nine are eager to draw things "so that they look real." They want to draw faces of people so that they look more natural. They want to learn to draw people in action. The child of nine years is not satisfied with crude scribbles. He wants to draw representative things. He wants to paint neater and to model with skill. We are not saying that the teacher wants these things. We are saying that the fourth grader wants them.

Let us look at the fifth grader. He is eager to paint large scenery for all of the little plays he and his committees originate. Many classrooms have no large paper and paint in them. If there is a special art teacher in the building, the fifth grader may have art for only one-half of the year. He has these wonderful ideas but no materials in his home room and no time given him to work in the art room.

The sixth grader in some schools is on a par with the seventh grader in less sophisticated schools. Some educators say that these children should be on a farm and not be cooped up in buildings. They are full of energy. When baseball season arrives the boys can think and talk of nothing else. The parents begin getting poor reports from the teachers of academic subjects.

This outlook for art in grades four, five, and six is not bright. Schools need to plan an art curriculum from

By fifth grade he should be able to illustrate history, geography, and social studies and paint scenery for plays and make murals to brighten dingy rooms. Home room teachers should have supplies for children to use.

In grade six teachers need to make work very colorful and interesting. Projects need to be challenging. Many kinds of materials inspire children. One day it is mobiles. Another day, abstracts. Crafts become increasingly important at this age. By sixth grade age some children decide that they'll never learn to draw. Art needs to furnish problems which can be done by those who can't draw and the work must be planned so that no child feels inferior. It is a real challenge.

This Middle Grades area has not been receiving enthusiastic support of educators as is shown by the following remarks,



kindergarten on. Even in the primary grades (one, two, and three) children enjoy themselves more when they learn a few definite things. To make the same sort of finger painting in grades two and three as one made in kindergarten is not progressive or enjoyable. Valuable time is lost in going through the same motions year after year.

In a well-planned art curriculum there is progress from grade to grade. When there is progress the fourth grader does not become discouraged for he has a few things which he is sure he can do. By fourth grade he should be able to draw people doing a few things. He should not always draw them standing as straight as a pole. He should not always draw pictures of houses and trees. By the age of nine he should feel that crayons and paint are useful to paint boats, horses, fires, storms, and things studied in social studies.

"We will have children interpret the American scene to send abroad. But we won't send any below seventh grade age."

"Children below seventh grade age need no special art teacher. Anyone can teach them."

"Children above third grade don't need as much time for art. They can work harder on arithmetic and spelling. They are growing up."

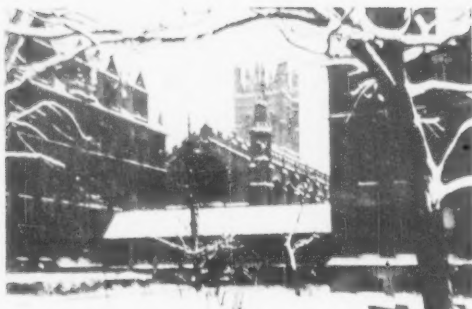
"In the primary grades we need teachers who like to model and paint. It's not important in grades four, five, and six."

The result is that these difficult ages for many children are made more difficult.

Read your school magazines. Notice how many write about primary and many of junior and senior high school. Notice how few writers illustrate the Middle Grades. Let us give more help to the child of grades four, five, and six.

FOURTH GRADERS

WANT TO DRAW THINGS
"SO THEY LOOK REAL."



Students of Jessie Todd at the Laboratory School on the campus paint their ideas of the University from memory. From our art room windows we see trees but no buildings. Ralph's painting is characteristic of the buildings but he has grouped them to suit his picture.

Below we see Gary painting a building with stone Gothic crosses like his own school.



Gigi is painting the inside of a fish bowl, and she wants it to look like real fish in water.



To teach appreciation we use the leftover paint which is collected and saved in the bottles we scraped and washed. These colors are grayed and wonderful for winter and rainy-day landscapes. We also used mounting paper which was not new and, judging from the children's conversations, this experience made them more aware of the value of art materials.



Ralph rolled wrapping paper for the body and legs of an animal and is making a raffia tail of bright red.



Ralph painted his paper and raffia horse black and later added white spots. This creative horse was much more interesting than one of natural color and shape.

THE FOURTH GRADER IS INSPIRED BY MANY AND DIFFERENT MATERIALS

These children have an hour for art. Less does not give them enough satisfaction. We have drawers full of all sorts of various and interesting scraps and materials sorted so that the children can easily find them. The fourth grader doesn't like to do extra thinking; he likes quickly achieved, effective results.



David says he is making a puppet of empty movie film reels. He sewed interesting pieces of plaid cloth over them before constructing the puppet.



Gwen paints an elephant. She loves clay and paints of many colors.

FIFTH GRADERS

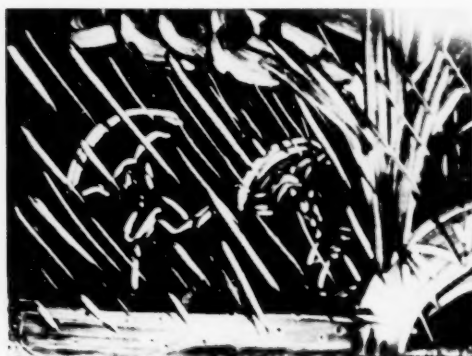
LIKE DRAMATIC SUBJECTS

CHILDREN of the fifth grade seldom choose to make subtle pictures. In many respects the children of about ten years of age resemble modern artists when they paint. In the repetition of windows, street lights, and rows of cars and people, their scenes have an expressionistic quality.

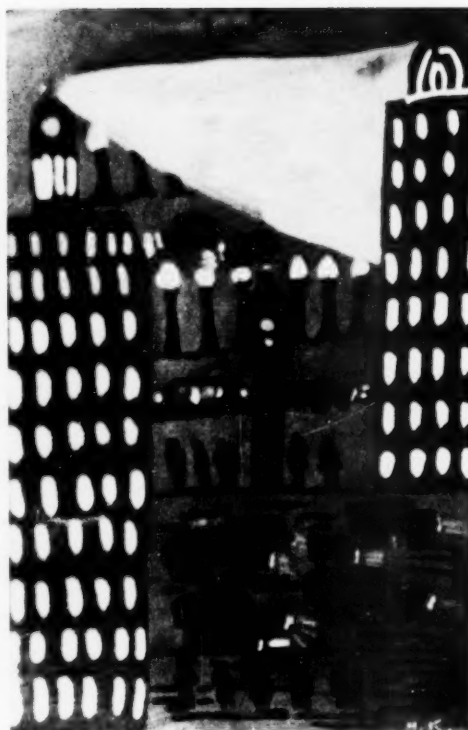
In our classes we have found that working on the same subject occasionally is stimulating to the children and gives the teacher an opportunity to inspire children who are not talented and enthusiastic. Because each is working on the same subject, each child appreciates the originality he sees in the work of others.

All children have confidence and courage to work out original ideas. Our children have some directed lessons and some free choice lessons. No teacher knows all the answers of how to teach children but every teacher learns more and more as she works with the individual children in her classes.

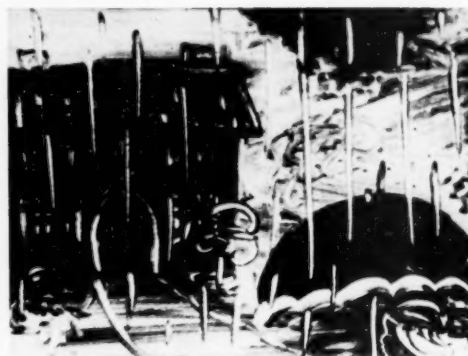
I have been asked many times, "How much directed work should a teacher have and how much free choice period?" It depends upon the individuals in the class. Some classes have many children with original ideas and much ability. Other classes have few. When a class has a number of children who have had little encouragement in expressing themselves, the teacher can be of help to them by having all the children in the class work on one subject. No teacher can be sure just how much will be carried over from a directed to a free lesson.



The children of this fifth grade class had united in all painting the subject "Winter." They painted going home from school on a rainy day with finger paint. Mary drew quickly, expressing her ideas in just a few strokes.



"CITY AT NIGHT" by a little Chinese girl who had been in America only four months. She said, "I like art here. In China we painted only flowers and vegetables." She was apparently impressed with the tall buildings which she painted on purple paper during her free choice period.

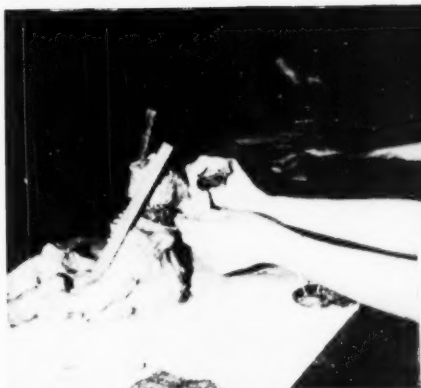
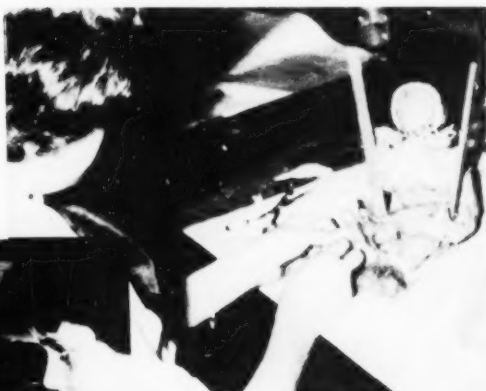


Judy's finger painting attracted the other children's attention because it looked real wet. Judy draws very well but is apt to waste time in free choice periods. She is delighted when the teacher suggests a new challenge.

**FIFTH GRADERS LIKE
UNUSUAL IDEAS AND
MATERIALS**



Gordon decided to make a frog and used the teacher's discarded flash bulbs for eyes.



Mary knows how to model. She uses both hands and smooths the clay by pressing on it. Most children use too much water instead of working on the clay as Mary does. Mary modeled a skier and added pieces of wool, ribbon, braid, and wooden sticks to represent skis.

**STUDENTS OF JESSIE TODD
AT THE LABORATORY SCHOOL**

Jane had been studying about Indians. She made a peace pipe from discarded cardboard rolls and painted it in bands of color.



FIFTH GRADERS LIKE TO EXPERIMENT

These children liked gummed paper and found it a wonderful medium for egg decoration. They liked the eggs better than the ones they dyed. Patty's, shown at right, had a white rabbit pasted on red gummed paper then trimmed to allow the red to show all around. The children were delighted because it made such a neat red line rabbit on the egg. To this she added green leaves, a yellow chicken, some gold birds, and flowers—all on one egg.

The children tried gummed paper on clay things, as you see below. They made Tony and his wife and striped them with gummed paper.



Peter decided to cut a leaf of green and trim it with black veins which he pasted on construction paper and continued with more decorative leaves.



Cynthia made an abstract of many pieces of gummed paper. It was very satisfying to be able to paste by just moistening the paper.

SIXTH GRADERS

ENJOY EXPLORING STYLES OF WORK

AT THE LABORATORY SCHOOL
IN CHICAGO



JEFFREY STONE



Jeffrey's style resembles calligraphic painting. His paintings are brisk, painted quickly with white tempera on dark paper.

Clare, in ten minutes, drew the sketches of horses at right with white crayon and then covered the entire paper with black paint.



Sam likes to explore mediums. Here he works on a chalk abstract made by rubbing over cut forms laid under the paper.



CLARE PETTISON



SOME SIXTH GRADERS WORK LIKE ARTISTS

Some children are artists. They are serious in their efforts to do fine work.

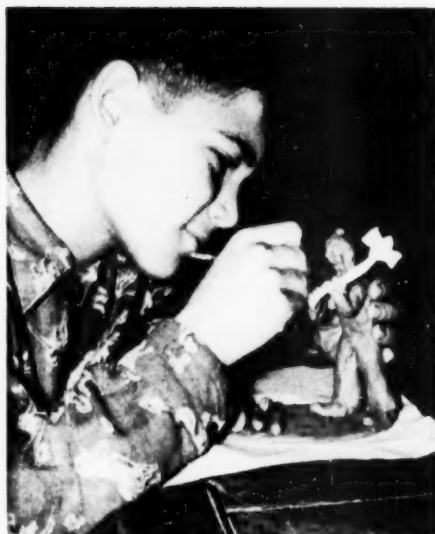
All children do not have this desire or ability to work out an idea in a careful manner.

An art program to fit the needs of sixth grade children must give each child the opportunity to work in a manner that suits his personality.

One boy in this class models little houses in a very crude manner, much as a primary child would do it. He carries the little houses home and uses them to place near his toy trains. He models crude bridges and carries them home.

Another boy models imaginary animals that live on Mars. He works quickly but paints the results carefully with bright colors. He is not interested in a real looking result. His aim is not at all like that of Bill.

In the class there are some like Bill. They are the ones who may go on to art school and may later become our artists. The school has a responsibility to encourage them.

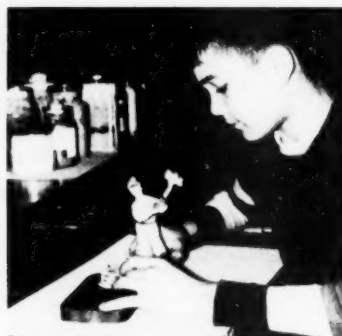


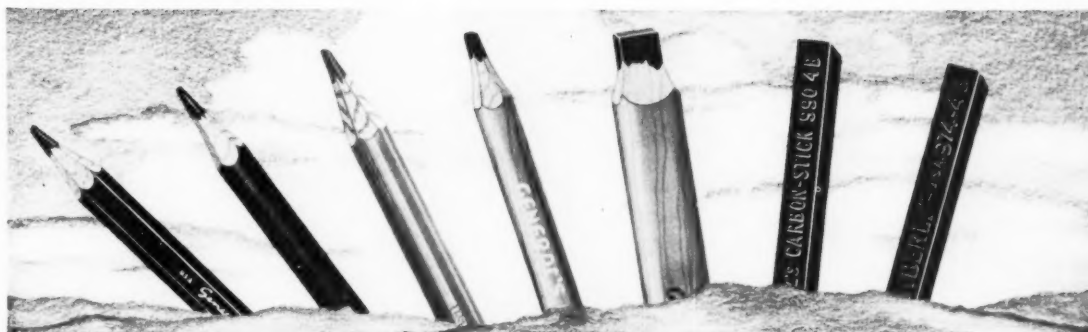
Bill, above, is having a wonderful time shaping the features of his woodsman with the wood of a paintbrush.



The figure of the man is as real as Bill wanted to make it. The logs look realistic and he painted the trousers with greatest care.

Bill thought the skin color too pale so painted it darker. He carefully painted the cap and gloves and is now preparing to glue the finished piece on a neat wooden base he made in the next-door shop. The result was a work of art.





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School Arts, April 1953



Original size 9 1/2" x 5 1/2" • From a photograph by Anton Bruehl

The Illustration The tonal values create a subtle, related harmony. The textural treatment is superb. Note the convincing representation of grained wood, the lampshade, highlights in the lamp and the fire-irons. Compare the portrayal of skin, hair, dress; each has the feel of its own unique texture.

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TEACHING for INDIVIDUAL ART (Continued from page 279)

Sally constantly differentiated and reorganized her flower-symbol. In her fifth year she frequently placed circles within the flower, added leaves, or applied color in numerous combinations. Each change in the flower-symbol was echoed in structural changes throughout the picture. After great concentration she achieved the angle structure of the capital Y in her name, and immediately

utilized her new structural knowledge in the gables of her houses and the shapes of her leaves and petals.

During the next year, Sally ran down the list of the usual childhood illnesses and during her convalescences developed many artistic forms. In some drawings (Illustration II) she changed the single line stem to a symbol of intentional width, created a free loop form that served as leaf or petal, and added a circle at the tip of each loop—just for the beauty of it. Yes, that is an angel up there, together with a star that Sally did not like. If we wish to understand Sally, our question should be: Why, in this picture, did Sally like her flower and angel and dismiss the star as "ugly."

One day Sally called excitedly from her bedroom that she could make a new kind of flower. Her pencil had slipped in making a stem, and she had suddenly seen the possibility of adding a second, balancing line. Delighted with this new rhythmic triangle, she evolved a flower of similarly constructed petals and added three curved leaves on either side. One picture (Illustration III) with this type of flower established Sally's position on the imitation-versus-expressive question. Her older brother explained condescendingly that there was only one sun in the sky and Sally retorted, "This picture happens to look better with three suns."

Inspired by her newly acquired curved shapes, Sally experimented with many new flower-symbols. One such was made up of a curving, pointed leaf-form, a stem that curved at the top, and petals made up of alternating segments of contrasting color topped by a circle (Illustration IV). If we want to understand Sally's aesthetic values at this period we should study this picture carefully, because Sally called it "the best picture I ever made" and hung it on her wall for months. Why did Sally value it so highly? It is no more carefully balanced or neatly drawn than many pictures of this period. It contains no subject-matter that had not appeared many times before. Perhaps Sally's enjoyment stems from the clarity of each symbol; there is no mistaking the projective effectiveness of flower to tree, of butterfly to bird. Perhaps Sally responded to the adjustment of each element in relationship to others; anything less would make the picture seem empty while anything added would necessitate changes everywhere. Perhaps Sally sensed a total unity that can only be realized if we suggest the inadequacy of other solutions. Would you like it as well if the tree trunk continued in a straight line to the ground instead of curving outward in structural unity with the curves in the flower-symbol? What would happen if the flight of the bird had not been opposed by the directional push of the bent flowers? Try to omit the regular beat of alternating colors in the petals that repeat in the leaves and fruit of the tree, or the alternating color patterns of butterflies and bird. In any case, we can say that this one six-year-old felt, as a direct result of her previous artistic experiences, that this picture constituted real beauty.

About a month later (chicken pox this time) Sally was deep in a series she called "King-flower" pictures. Here (Illustration V) is clear evidence that Sally's flower-symbols are not meant to imitate the appearances of flowers. Each king-flower is an aesthetic construction. A typical plan would be: a basic circle, plus a surrounding scroll line, plus circles equally spaced and enclosed by a second scroll line, plus more equally spaced circles topped by radiating lines. Apparently complex, we realize that this symbol is merely an elaboration of her first flower structure, developed in a simple one-to-one sequence. A king-flower is not a blossom that Sally has seen; it is her visual concept of "a beautiful flower."

Sally's flower schemata remained relatively constant for a year, with constant but minor variations in her choice and application of color. But shortly after her eighth birthday Sally began a series of bouquets. Some included a single flower-symbol with variations in size, position, and color. Some (Illustration VI) included over a dozen variations of flower-symbols, ranging from two-looped structures to many-looped forms, from structures of concentric triangles to structures of zigzag lines.



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Eastern Arts Association Sub-Regional Meetings

MAY 1-2, 1953

DISTRICT ONE — Pittsburgh, Pa. — Hotel Webster Hall

The theme **DIRECTIONS IN ART EDUCATION** will challenge the many members who have indicated their intention to attend the district convention at Pittsburgh. The meeting opens Friday morning with an opportunity to visit the public schools, the College of Fine Arts, Carnegie Institute of Technology, Carnegie Institute and Museum Laboratories.

Dr. Manuel Barkan, Ohio State University, will address the convention during the Friday afternoon general session. A tea and preview of the National Scholastic Art awards will follow the general session.

The convention dinner, presided over by Mr. George T. Miller, Chief of Art Education for Pennsylvania will be highlighted with a presentation by the Taylor Allderdice High School creative dance group.

Artist-Craftsmen will be featured Friday evening in demonstrations of wire and tin mobiles and stabiles, prints, flower arrangement, enameling, ceramics, creative weaving, scrap materials, jewelry, metal sculpture, and collages. Materials and discussion workshops are scheduled for Saturday morning. The workshops will present opportunities to work with materials and participate in discussions of important aspects of art education.

Highlights of the N.A.E.A., St. Louis conference will constitute the afternoon general meeting. It will be presided over by Dr. Edward Mattil of Pennsylvania State College. The convention will close with film showings, tours, and a tea with the Art Department of the University of Pittsburgh as host.

DISTRICT TWO — Albany, N. Y. — Hotel Ten Eyck

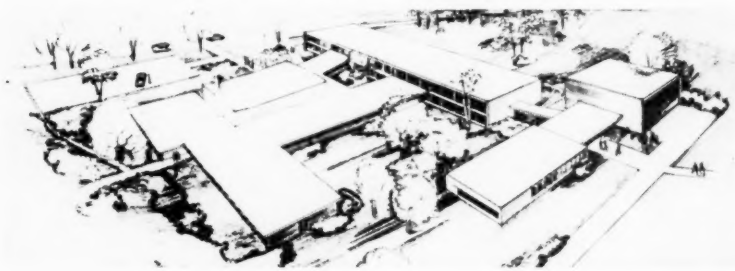
This meeting will be held jointly with the New York State Art Teachers Association who have invited E.A.A. to hold their meeting in conjunction with the annual convention of the N.Y.S.A.T.A. The theme of the convention is **ART—THE COMMON DENOMINATOR**.

Friday morning will be devoted to viewing exhibits, student demonstrations and previewing art films. The convention keynote address will be presented at noon, Friday. This event will be highlighted by representatives from the State Government, State Education Department and Associates in Home Economics, Industrial Art and Elementary Education. Saturday morning an outstanding speaker will be presented at the meeting planned by the Eastern Arts Association. A general session and N.Y.S.A.T.A. business meeting, Saturday afternoon will close the convention.

DISTRICT THREE — Worcester, Mass. — Hotel Sheraton

Taking as its theme **ART IN OUR SCHOOLS** those attending the first session Friday morning will hear greetings from Thomas F. Power, Superintendent of Schools, and Andrew B. Holmstrom, Mayor of Worcester. The keynote address will be given by Bishop John J. Wright of Worcester. His subject will be "The Good, The True, The Beautiful."

Workshop groups on both Friday and Saturday will feature opportunity for participation in the use of scrap materials, mobiles and stabiles, paper sculpture and papier-mâché newspaper figures. In addition, there will be four discussion groups which will center around the following subjects: 1. "Making the Art Room an Educational Tool in the Elementary and Secondary Schools." 2. "Art in the Junior High School Program." 3. "Art Education for the Classroom Teacher." 4. "Newer Practices in Art Education." A visit to the new Chandler Street Junior High School will highlight the afternoon program and be the focal point of two of the discussion groups.



Following the convention dinner Friday evening there will be a general session presided over by Mr. Gordon Reynolds, President, Massachusetts School of Art, Boston. Mr. Ashley Montague of Rutgers University, will address the session. His subject: "The Strange Necessity of Beauty." The program for Saturday morning is devoted to a continuation of the Workshop Discussion Groups with an interjection of a coffee hour at ten-thirty. Mr. Harold Lindergreen will preside at the Saturday afternoon session when summarized reports of discussion groups and highlights of the N.A.E.A. Conference will be presented. The convention will terminate with an illustrated talk about the Children's Art Classes conducted at the Worcester Art Museum.

School Arts, April 1953

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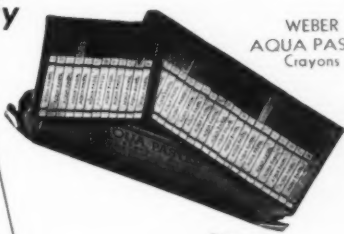
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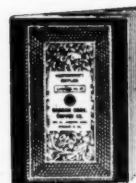
1 April Fool's Day
1-7 National Arts and Crafts Week
6-11 N. A. E. A. Convention, St. Louis, Mo.
12-18 Pan-American Week
13 Thomas Jefferson's Birthday
14 Pan-American Day
26 Daylight Saving Time Begins



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CORRECTION

On page 178 of SCHOOL ARTS for January, we referred to the Buffalo Children's Museum in the caption of the illustration. It should have read Brooklyn Children's Museum. We apologize for the error and trust it has not caused confusion or misunderstanding.

—Editor

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